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SAINTS AND SINNERS, by José Moya Del Pino
(Awarded Anne Bremer Memorial Purchase Prize for Water-Color)
San Francisco Museum of Art

Water-Color and Graphic Art Exhibition

By RAY BOYNTON

The First Annual Exhibition of Water-Color and Graphic Art held by the San Francisco Art Association opened at the War Memorial galleries September 14.

The purpose of the Art Association, to separate the graphic and water-color exhibition from the regular annual exhibition of oils and sculpture, and give it an independent character, is commendable. In the past it has always appeared as an appendage, a slightly neglected portion even under the best conditions of hanging. The contrasting of the two fields of work in the same exhibition is never fortunate and the water-color and graphic section is always the one that suffers.

It has generally been a secondary consideration neglected by the contributing artists—the major

effort always being centered on the oils and sculpture. Because of this the number and range of works offered in past shows seemed insufficient to be called representative; in fact, we haven't known before how many people were working in the graphic field nor what a real representative exhibition would look like. All other considerations aside, it is easier to appraise the work by itself and the dignity and importance of its awards seems greater. It should grow into an important annual event prepared for with some care.

Unfortunately it is as badly hung and in general as badly presented as it ever was in the past, perhaps worse. I cannot remember an occasion when we have given an annual exhibition in the



MORAGA (Wood Engraving), by Malette Dean
San Francisco Art Association Purchase Prize for Block Print

Palace of the Legion of Honor when we have not been offered all of the gallery space we needed, arranged to the best advantage of the show. Even sacred cows were sometimes disturbed to make space available. The two most important galleries given to this exhibition are so far separated that it requires almost a feat of telepathy to discover that they are housing parts of the same exhibit.

Since it is not possible in an acre of gallery to achieve any degree of intimacy, it is probably as well hung as it was possible for anybody to hang it under the circumstances. But intimacy is an important consideration in hanging a show of this sort, if one is to look at it with any degree of satisfaction. What has become of the screens that were in evidence at the annual? It is quite conceivable that most of it could have been hung in one gallery with screens used to multiply the hanging surfaces and divide the room into intimate spaces. Even double hanging of well integrated groups is not so devastating as endless monotony. In this respect the water-color section suffers least, having the advantage of color and a considerable range of size to give it variety.

As to the show itself, its awards are easily accepted. I believe in general they will be little questioned. Ralph Stackpole's drawing of a head is a very distinguished performance, sensitive to the highest degree, but with all of the robustness of sculpture. From the reproduction I was prepared to find the original at least full life size. Esther Bruton's drypoint is full of a delicious

kind of wit without malice, equally present in its pungent observation and in its performance. Malette Dean's wood engraving is a beautifully sustained romantic mood in landscape, filled with a rich sensuousness. Of Ray Bertrand's lithographs I had a feeling I might have chosen the "Montalvo" instead of the one selected by the jury. In Moya del Pino's water-color "Saints and Sinners" there is a fine gusto in the transcription of a baroque polychromed carving from a Spanish church. It is sumptuously baroque in feeling.

Consulting the catalog afterwards, these things remain in my memory distinctly—two water-colors by Hilkka Rinne Allen, slightly mannered but choice in design and color; a nude in pen-and-ink by Ben Cunningham, very simply and exquisitely drawn; a boldly handled water-color by Amado Gonzalez; a small but very rich water-color by Dorothy Valentine Guthrie. A simple and dignified drawing, "Eva," by George Harris, has a kind of nobility of form in it. Very clear and candid is the silver point by William Hesthal. Robert Howard's two unique temperas on paper, especially the "Mexican Street Scene"; another very rich water-color by Eugene Ivanoff; a very droll performance in pen-and-ink, "Nell in a Hat," by Adaline Kent; Constance Macky's water-color, "Salmon Lake"; Dick O'Hanlon's "Widow's Walk"; Mildred Newell Pommer's charcoal drawing, "The Farm"; Marian Simpson's small water-color, "Workmen," compact and big in scale; a rollicking, adventuresome water-color by Claire von Falken-



HEAD (Crayon), by *Ralph Stackpole*
San Francisco Art Association Purchase Prize for Drawing

stein, called "Log Boom"—all of these things come clearly to mind after a brief visit to the galleries.

I do not believe the exhibition is helped by the rule that every member is entitled to have at least one entry hung. The annual has maintained a jury standard with occasional invitations for the whole of its existence. If this show is to establish itself as a dignified event it needs to use some method of discrimination in its selec-

tion. Whatever the evils of the jury system, they tend to correct themselves periodically, and we have no better method of discriminating in a show of this character. The Art Association is not a club, nor is it a cooperative. It is an association of artists who work as individuals and who show their work as individuals, and as such they should present their work to the juries they elect. The standard of this show has been distinctly lowered by that rule.



MARKET II (Dry-point), by Esther Bruton
San Francisco Art Association Purchase Prize for Etching

The San Francisco Museum of Art Survives the Teething Age

By DR. GRACE L. MCCANN MORLEY

The first year of existence is difficult, whether for humans or for new institutions. The question is ever present, "Will it struggle through and justify its existence?" The Museum has completed its seventh month. It has gained ground and, young still, it has made a definite place for itself in the community. With the opening of the fall season it enters upon a new phase of its activity, and before describing what it means to do it is not inappropriate to consider what has been done.

All figures represent a statement of conditions up to September 1, with the exception of general attendance, which is recorded through September 27, a total of 120,528.

Now, isolated figures such as these mean little unless one has a basis of comparison. A few sta-

tistics describing the 1934 accomplishment of four museums recognized as leaders in service to their respective communities, with populations comparable to that of San Francisco, illuminate our record by emphasizing at once both our progress toward the same ends and what yet remains for us to do in proportion to the population we serve.

Museum	Population	General Attendance	Number of Changing Exhibitions
Boston	781,188	526,738	24
Cincinnati . .	451,160	153,179	48
Cleveland . . .	900,429	400,468	..
Worcester . . .	195,311	120,000	21
S. F. Museum of Art	634,394	*120,528	*42

*Attendance and changes for 7 months only.



FALLEN MONARCH (Lithograph), by Ray Bertrand
San Francisco Art Association Purchase Prize for Lithograph

The immense service these four institutions carry on is measured only in part by their general attendance, for all have an extensive and enlightened educational program which has become an indispensable contribution to the culture of the country. In this direction we, too, shall develop our functions. Already the response of the public to what we offer justifies expansion of our educational work—an expansion that is now limited by the fact that there are at present only two staff members, the Curator and Assistant Curator, to direct the administrative, curatorial and educational activities. Nevertheless, from February 2 to September 1, 7412 people attended lectures, gallery talks and courses held at the Museum.

The cooperation of the Women's Board of the

Museum, the S. F. Society of Women Artists, Mr. Albert M. Bender and others has supplied equipment and material for expansion of the educational program during the winter season.

A splendid collection of reference material has been started for the Museum library, and Mrs. E. S. Heller has donated subscriptions to leading art periodicals for the library tables. The library is already open to the public twice each week, on Mondays from 7 to 9 in the evening and on Wednesdays from 2 to 5 in the afternoon. These hours will be increased as soon as possible.

A baloptican lantern has been lent for use in the lecture room by Mrs. E. T. Spencer, and a home-made screen has been prepared by the Museum staff for temporary use. As soon as possible a suitable screen and a slide collection of

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contemporary art will be added to the educational equipment.

During this period of seven months the Museum has held 42 exhibitions, involving the changing of 82 galleries. The number of changing exhibitions is a significant aspect of our work, for, because of our downtown location and our evening hours, it is the policy to hold no gallery static for very long, in order to provide the variety that seems best suited to our public.

Of the 42 exhibitions shown, ten have included work by local artists. Several outstanding exhibitions have been scheduled for the remaining months of 1935. These include a collection of Great Portraits of the 18th century, opening on the evening of October 25. The great court is to be hung again with beautiful Gothic and Renaissance tapestries, and every gallery will be set with new material for the Opera season.

October Exhibitions in Local Galleries

Amberg-Hirtb: Modern handicrafts by local artists: Pottery by Glen Lukens and David Tolterton; silver jewelry by Margaret dePatta; handbags by Anna Hall.

Art Center, 730 Montgomery: Drawings by Marguerite Blasingame of Honolulu, September 23 to October 5; oils by Dorothy Duncan, October 7 to October 19; oils and drawings by William Hesthal, October 21 to November 2.

Artists' Cooperative Gallery: Photographs by Ansel Adams, Willard Van Dyke, Horace Bristol, Peter Stackpole, Dorothea Lange, Mary Jeannette Edwards, Imogen Cunningham, Roger Sturdevant, A. Racicot, Dulce Duncan, Francis Stewart. Oils by Gordon Wert Fiscus, September 23 to October 12; block-prints and dry-points by Elizabeth Norton, September 23 to October 12.

California Palace of the Legion of Honor: Paintings and drawings by Rosa Bonheur, continued through October; monthly exhibition by California artists; porcelains from the collection of Mrs. A. B. Spreckels; old master paintings; creative art by the children of the primary grades of the San Francisco public schools, October 8 to November 6.

deYoung Memorial Museum: Machine art from the Museum of Modern Art; international children's exhibition, opening October 1; prints from the Century of Progress, opening October 1.

S. and G. Gump: Water-colors by Barse Miller, September 23 to October 12; small oil paintings by Leland Curtis, October 7 to October 19; drawings, paintings and

sculpture by Paulina Peavy, October 14 to October 26.

Oakland Art Gallery: Annual Exhibition: Water-colors, pastels, prints and drawings, October 6 to November 3.

San Francisco Museum of Art: French impressionists, through October; graphic arts, to October 13; Eighteenth Century portraits, October 25 to December 2; Gothic and Renaissance tapestries, October 25 to November 15; British prints, October 13 to November 10.

Shell Building Gallery: Pencil drawings by Edgar Waite Hargreaves, through October.

Roy Vernon Sowers: Etchings by Queen Victoria and Prince Albert; rare books. To October 15.

Women's City Club: Exhibition of the elementary and primary grades of the San Francisco public schools.

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